



BOB DYLAN



Mon. 7th Oct. 2002 Pauline Davis Pavilion,
Tehama County Fairgrounds, Red Bluff, California, U.S.A.

Disc 1 73.20

1. **Intro** 0.34
2. **Rainy Day Women #12 & 35** 4.25 *piano*
3. **You're A Big Girl Now** 6.10 *piano*
4. **Tombstone Blues** 5.26 *piano*
5. **Accidentally Like A Martyr** 3.38 *piano*
(Warren Zevon)
6. **Watching The River Flow** 4.41 *piano*
7. **Brown Sugar** 3.46 (Jagger/Richards)
8. **My Back Pages** 6.49 L. Campbell violin
9. **It's Alright, Ma (I'm Only Bleeding)** 7.13 *piano*
10. **I Shall Be Released** 5.52 *piano, harmonica*
11. **Cold Irons Bound** 5.47
12. **One Too Many Mornings** 5.26
13. **A Hard Rain's A-Gonna Fall** 8.50

Bob Dylan – vocal, guitar, electric piano
harmonica

Charlie Sexton – guitars, backup vocals

Larry Campbell – guitars, mandolin,
violin, pedal steel guitar, electric slide
guitar, cittern, backup vocals

Tony Garnier – bass

George Receli – drums, percussion

Disc 2 77.35

1. **Honest With Me** 6.31 *piano*
2. **It Ain't Me, Babe** 6.31
3. **High Water (For Charley Patton)** 7.50 *piano*
4. **Mutineer** 2.58 *piano* (Warren Zevon)
5. **Floater (Too Much To Ask)** 6.18 *piano*
6. **Summer Days** 6.52
7. **Like A Rolling Stone** 6.44
8. **Knockin' On Heaven's Door** 5.30
9. **All Along The Watchtower** 5.31
10. **Tonight I'll Be Staying Here With You** 5.08 *piano*
11. **Every Grain Of Sand** 6.22
12. **Moonlight** 4.51 *piano*

BONUS TRACKS: From Greek Theatre, University Of
California, Berkeley, California, USA 12th Oct. 2002

A few comments about the town, the venue and the crowd are in order to give an accurate description of last night's concert. Red Bluff is a small town in the middle of nowhere. After a perilous four hour drive through winding mountain roads, my companions and I arrived at the Pauline Davis Pavilion a little before 7:00. My heart sank when I saw a long line formed outside of the entrance. As we slowly made our way inside, it was obvious that the crowd was going to be very rowdy. A guy behind us was singing to his girlfriend, "They'll stone you when you're standing in LINE!" I told my friends that Bob was definitely going to play **Rainy Day Women**. The audience was considerably older and more blue collar than the mostly student/hippie audience from Saturday's show at the University of Oregon.

It was also obvious that most everyone was local; in a place like Red Bluff, everyone comes out when a "big event" hits town, regardless of who or what it is. The Pauline Davis Pavilion is a "livestock arena", a small barn-like structure with a dirt floor in front of the stage and bleachers in the back. Fortunately, most of the people in front of us in line headed straight for the bleachers and we were able to secure a spot about fifteen feet in front of the stage. Bob could have played bigger venues in bigger towns in northern California where he would have undoubtedly made more money but, for some reason, he clearly loves to play in places like this.

A few minutes after seven thirty, the band took to the stage to thunderous applause and screaming from the audience. Bob was dressed more casually than I have seen him in years. He was wearing a black jacket and pants with white trim and a dark brown button up shirt. His shirt was untucked and the top button was undone. ● **Rainy Day Women #12 & 35** – As George drummed the familiar martial intro, my friends and I cracked up that my prediction had come true so soon. This was a treat to see as an opener.

With Bob playing the piano and lots of screaming from the audience in between each of the lines, it sounded more like the original album version than any other I've heard. ● **You're a Big Girl Now** – Perfection. The best song of the night. Bob's singing was impeccable. He sang the whole thing very carefully and clearly in a low register. His piano playing was likewise great – he ended it with a nice instrumental part that reminded me of the Bootleg Series version of I'll Keep it With Mine of all things. ● **Tombstone Blues** – A solid, rocking version. The band nailed it but Bob's vocals were a little rushed and sloppy as they sometimes are on the up-tempo electric songs. ● **Accidentally Like A Martyr** – Even better than Eugene. Everyone who hears this song is going to absolutely love it because Bob sings the hell out of it. As is often the case with covers, Bob really puts the Warren Zevons lyrics across with maximum emotion and feeling. (Think "The Times We've Known" or "I'm Not Supposed to Care".) Larry's guitar part in this song is also great. He plays a long, difficult instrumental passage after each of the choruses where he and Bob really lean into each other. ● **Watching the River Flow** – A great showcase for Bob's



piano playing even if it comes at the expense of the vocal delivery. I hope he plays this a lot because he really gives Leon Russell a run for his money. ● **Brown Sugar** – Another killer version. I can't get over how much this sounds like The Rolling Stones' original. I have a hard time imagining that The Rolling Stones can do it so faithfully. The band has a lot of fun playing this and they're just as tight as can be. Bob sings it really well and it's a huge crowd pleaser/sing-along. ● **My Back Pages** – The first acoustic song of the night and a very bizarre performance. Bob has two mics on stage now, one for when he's at the piano and one for when he's playing guitar. Unfortunately, there was a problem with the guitar mic and in the middle of a verse, without batting an eye, he took a few steps over toward the keyboard and started singing into the other mic. When he finished that verse, he walked back over to the guitar mic, grabbed it with both hands, put his foot on the base, and slid it away from him toward the edge of the stage. He then grabbed the keyboard mic with both hands and slid it into the position of where his guitar mic was. This operation took about a whole minute, which in the middle of a song seems like an eternity. The audience gave him a big round of applause when he was done. It was really funny but he was clearly very distracted and he ended up singing the same verse over again. Larry's fiddle playing was as lovely as ever though. ● **It's Alright, Ma (I'm Only Bleeding)** – This song has been totally reinvigorated by its new slow, bluesy arrangement and the instrumental breaks between verses: Charlie on guitar, Larry on cittern and Bob on piano. He didn't sing it as well as in Eugene but it was nice. ● **I Shall Be Released** – Excellent. The concert really got back on track here and never faltered. Bob opened this with a great harmonica solo that followed the song's melody very closely. He sang it very softly and beautifully and the harmonies on the chorus sounded great. ● **Cold Irons Bound** – This was a nice surprise as we were expecting another Zevon cover in this slot. And it was as good as Cold Irons Bound gets; the timing of the guitars and drums was right on the money and Bob was really animated. During the instrumental breaks, he pointed his guitar at the audience and played it like a machine gun. ● **One Too Many Mornings** – Another highlight. This is a song that he frequently does very well but this was exceptional. Bob's singing was very tender but it was his guitar playing that made the song. He and Charlie played together very closely and they had clearly worked out their guitar parts for this. Bob played a lot of notes up and down the same scale and he landed every one of them very cleanly. ● **A Hard Rain's A-Gonna Fall** – Along with the previous performance, this constituted an incredible one-two punch. Bob and the band were clearly on a roll. Bob's voice took on a rich, dark quality as he sang once again very carefully in a low register. Larry's cittern added a lot to the song's success. This performance started out quietly and built in intensity until the final instrumental verse where the whole band played an absolutely majestic jam. ● **Honest With Me** – With Bob on piano, this song has a very clean sound now that is infinitely better than

its previous incarnation. ● **It Ain't Me, Babe** – What can I say? Another great, great performance. Bob was looking at a very lucky girl in front of the stage as he delivered another masterful vocal. ● **High Water (For Charley Patton)** – A completely new song. With Bob on piano, this has turned into a much bluesier stomp in the vein of Shot of Love. During one of the instrumental breaks, Bob walked over to Charlie and whispered something in his ear. Charlie then played a great solo high up on the neck with short pinched notes that sounded like Robbie Robertson. Bob played a nice piano solo too. ● **Mutineer** – Incredible. I wonder if Bob is better friends with Warren Zevon than anyone realized or if he holds him in higher esteem as a songwriter than anyone knew. Whatever the case, he clearly loves this song and croons it beautifully. It's amazing how much he's able to personalize the lyric. Just listen to him sing, "I was born to rock the boat" and you'll know what I mean. ● **Floater (Too Much To Ask)** – A weird and wonderful performance. Very lounge-lizard jazz with Bob adding a lot of discord on the piano and casually talk-singing the lyric. Charlie played a great jazzy solo before the last verse. ● **Summer Days** – Pretty sloppy vocal with rushed and flubbed lines but the instrumental breaks on this are amazing. Does this song get longer every night? This was by far the longest version I've ever heard. Everyone onstage seemed surprised at how long Bob was letting the jam go on. Larry, Bob and Charlie were all huddled together and ran through many verses and choruses. Larry was grinning from ear to ear and incorporated the melody of Rock Around the Clock into his solo! ● **Like a Rolling Stone** – Much better than average. Bob got operatic with the singing and there were some great elongated phrases. ● **Knockin' on Heaven's Door** – This was beautiful except for the fact that Bob flubbed the opening line of the second verse. Charlie played a great ethereal solo on his electric guitar that ended with some tasty harmonics. ● **All Along the Watchtower** – Pretty much standard issue. Afterwards, Bob got down on one knee and soaked up the applause, then stood up and took a bow before leaving the stage. All in all, an amazing night and even better than Eugene. The will corroborate this and I would love to have a copy of this show, especially for the outstanding versions of You're a Big Girl Now, the Zevon covers, One Too Many Mornings, Hard Rain and It Ain't Me, Babe. This is clearly a special tour and I stand by the assertion in my previous review that Bob Dylan's art is once again undergoing a major transformation. His presence on stage seems much more relaxed and informal. He also seems to be enjoying playing the role of bandleader. He struts around the stage, playing with each of the band members individually and frequently "conducts" the endings of the songs with his hands. But most of all, it's the addition of piano that makes the difference. In terms of the sound of the band, this is probably the most drastic departure from what we've come to expect from the Never Ending Tour Bob Dylan.

Michael Smith